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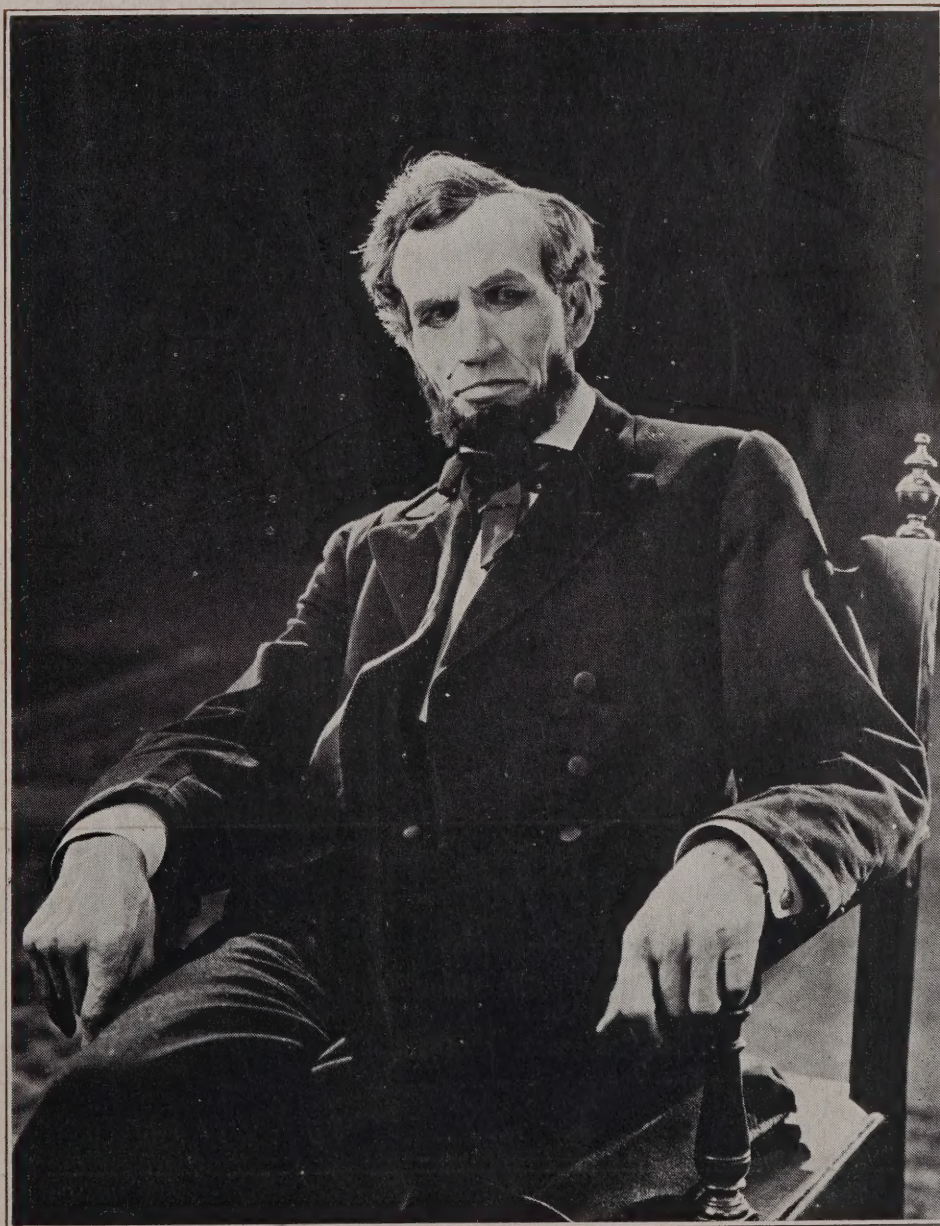
SATURDAY, AUGUST 18, 1923

Subscription \$10.00 per year

George A.
Billings

AS

ABRAHAM LINCOLN
PRESIDENT
OF THE
UNITED STATES



CREATOR OF
THE ROLE OF
ABRAHAM
LINCOLN

IN

THE ROCKETT-
LINCOLN FILM
COMPANY'S
PRODUCTION
"THE DRAMATIC
LIFE OF
ABRAHAM
LINCOLN"

1499

#374

1499



Carl Anderson

President

The Anderson Pictures Corporation

Wid's

Weekly

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Real Independent Producers

Who are these Rockett boys?

That is a question that has been asked here and there for the past few years, and day by day in every way the query is becoming more frequent.

As the years go on in this funny business, a lot of people are going to ask that question, because "these Rockett boys" have been building on a solid foundation. They know where they are going. I think they are going to get there.

There is probably no description more thoroughly abused in this business than the three words, "An Independent Producer." We do funny things to the English language in this business in many ways, but I do say that probably as many crimes have been committed under this one heading, "An Independent Producer," as any other abuse of the King's English.

As a matter of actuality, all of the big successful pictures have been independently produced by independent units, but many of them have been made on the studio lots of companies which produce factory junk, and so the big film made by the independent unit working on the "factory lot" has been labeled as the product of the factory organization.

Unfortunately, we have had so many "fly-by-night" hangers-on operating under the guise of "Independent Producers" that the label has not had in this industry the prestige which it should have and will have.

As a rule the man who has talked the loudest about being an independent producer has been of the promoter type. Rarely has this self-styled independent producer known anything in reality about producing.

For a good many years Al and Ray Rockett worked along in the film business in various executive capacities. They delivered. They established reputations as being sincere, honest, conscientious and capable. They made a lot of money for their employers and received fair salaries for their efforts. They learned a great deal and remembered what they learned, both as to things to do and things not to do. It was a practical schooling in the college of experience that can't be beat.

Some of you may remember when the Rockett boys decided to be producers. Some of you may never have heard of them. Anyway, they started out on a small scale and made several independent offerings, which they proceeded to market.

Once more in the making and marketing of these films these boys learned a lot in the very wonderful college of experience.

A big idea had been chasing these boys around. It got so that they spent a lot of time talking over a dream which they had of making a very big production centered around the life of Abraham Lincoln. While these young men were not worrying about where they were going to eat, they were not possessed of several hundred thousand dollars. As a matter of fact, they are quite willing to admit now that they not only did not have enough money to make the big picture, but they didn't know where they were going to get it.

But the big idea kept chasing them around, and so they decided to announce to the film world their intention of making a great production of the life of Abraham Lincoln. They made the announcement, then they began to wonder, figure, plan and work to get the wherewithall with which to make the picture.

Raising several hundred thousand dollars is not altogether easy when you are just a couple of young fellows with a great idea, no matter what your reputation might be for sincerity, ability and honesty. The boys knew that they had several months ahead of them to be occupied in research work, if the film was to be as it should be. They proceeded to get the research work done, and at the same time they raised the money.

The most remarkable thing about the achievement of these young men, insofar as the financing of this production is concerned, is the fact that they were able to get the money for the making of this wonderful film without having to go to some film organization and give away the product of their brains

before it was made, by signing a distribution and sales contract.

There, in my opinion, was the great achievement, because certainly that is the only way to operate. No producer is really an "Independent producer" unless he is able to produce without committing himself in advance to some sales agency.

I haven't seen a foot of the "Dramatic Life of Abraham Lincoln," but I have spent some time in various studio visits on the sets and locations that were being used in the making of this film. I know approximately how much money was spent in the making of this film. It was a lot. What is more important, I know that the money was intelligently and conscientiously spent to good advantage.

I want to say right now, without having seen a foot of this production, that I believe Al and Ray Rockett have stepped into the absolute forefront of independent producers, because these boys have a production which cannot miss fire for a gross of several million dollars in the theatres of this country, without even considering the possibilities of the film from an educational viewpoint.

From what I know of these young men I am not afraid that they will lose their heads

now that achievement has put them in such a beautiful position, and I want to register with you men who run theatres the fact that "these Rockett boys" are going to mean something in your young life in the future of this industry. Personally, I think they will mean something very big indeed.

We are carrying in this issue a grouped announcement regarding the completion of "The Dramatic Life of Abraham Lincoln."

Don't get the idea that what I have said here is "a pat on the back." The Rockett boys haven't the least idea that I'm saying this. They are not publicity hounds. It may seem to you that I have been rather extravagant in what I have had to say about a couple of young fellows, "these Rockett boys." All the editors in this business and most all the supposed "wise men" are going to "discover" these Rockett boys within the next year. I am telling you what I think about them right now, and it is from the heart. Nobody loves to be able to say nice things about people any more than yours truly, and when I have to "pan" anyone I always have the hope that it will possibly help the person criticised to do better work in the future.

And that's that.

A Step Forward in Film Trade Paper Publishing

Why do they forget the films after they are released? Why do the producers and distributors stick to the terrible system of always selling the new stuff without getting full value out of goods already on the shelf?

As Harry Lichtig said to me in the office this week, they are like the salesman in the haberdasher shop that always presents the "latest things in" when you ask him for a necktie. Selling the "latest" is easy and for that matter it is principally "taking orders" rather than "selling goods."

If you will run through the trade papers as published today, you will rarely find any particular mention of films that have been released more than two or three months.

As a matter of actual facts and figures, less than 2,000 of the theatres in this country play films before they are three months old. That figure, of course, varies according to the size and importance of the production, but it is a positive fact that approximately 80 per cent or more of the theatres play pictures after

they are more than three months old, under the present selling system.

As a publisher, I have always insisted on operating on a basis that would bring a profit on circulation in order to remain independent editorially, and not have to consider catering to the advertiser. I have always believed in selling advertising space on merit alone. I conduct the editorial department with absolute freedom.

For that reason I have maintained a subscription price of \$10.00 per year.

There has always been a large percentage of the smaller houses that have not been subscribers at \$10.00 a year, because they played pictures more than three months after release and figured that they might in some way get information about them without having to pay the ten bucks. I have found through observation and through reports from hundreds of men who have traveled the country that the owners of the small theatres have always been very much interested in honest reviews. Be-

ginning on October 1st, I am placing my review service in the hands of every theatre owner in this country.

Beginning October 1st, I will issue once every three months a special book that will be known as "Wid's Quarterly Guide."

This Quarterly issue will contain every review that has been written by me personally and printed in the Weekly in the preceding three months.

All of these reviews will be grouped under the production and distribution companies and indexed so that they will be available for immediate reference.

In this Quarterly issue there will be other reference data covering completely the practical needs of every theatre and every studio and business executive in the industry.

It can be readily seen that "Wid's Quarterly Guide" is for the use of the 80 per cent of theatre owners who play pictures after they are three months old, and for the use of executives who desire to refer to the Guide in the routine of their daily business. The Weekly will continue to serve all of the more important exhibitors who play productions within three months after their release, and also to serve as prompt information for the busy executive. The issuance of the Guide, however, will make it unnecessary for the first-run exhibitor to keep his file of Wid's longer than three months, since he may replace it with the Quarterly, so that at the end of each year it is necessary to keep four volumes only to have a complete review record of the year, with each Quarterly carrying complete reference data brought up to date every three months.

When I say that this is a real advance step in film trade paper publication, I am making a statement which everyone familiar with the publishing problem in this field will immediately appreciate. The present publications have always left the man who plays pictures after they are three months old in a befuddled state if he cared to attempt to check back to secure some information. The loss of a few issues of bulky weekly publicity journals meant the disruption of any filing system. I do not believe that there is more than a handful of exhibitors in this country who have ever worked out a comprehensive way to get any value out of the present-day trade journals, providing they played films more than three months after release.

Wid's Quarterly Guide will be put out under a subscription price of \$2.00 the year, or 50 cents per copy. In the first year, however, this new departure in film publications will be placed free of charge on the desk of every theatre owner in this country for daily reference purposes until he becomes thoroughly familiar with the wonderful advantage of having this service in this form.

I am constantly endeavoring to better conditions in the production and distribution fields in this industry, as you know.

I believe that the issuance of Wid's Quarterly Guide is going to be an exceptional advance in the trade journal field.

I will appreciate any suggestions which you care to make regarding reference data that should appear in these Quarterly issues.

I am making this announcement of my intentions at this time because I believe no one else in the field can imitate this advance step because no publisher is equipped to present any issue of this character carrying the same value. Certainly I can hardly be accused of any particular conceit if I insist that my personally written reviews are of a value entirely different from opinions that may be expressed by inexperienced salaried employees that may be engaged in reviewing for any other publication.

I am particularly enthusiastic about this new departure, because it gives me a new field. My work now absolutely covers the entire industry.

I have been paid very large sums in the past few years for my work in passing judgment on stories and finished productions. I am delighted to be able to give whatever value I can to the theatre owners of this country in this same work.

My only regret in returning to an editorial desk was the knowledge that the number of theatre men who would pay \$10.00 a year for a publication was limited. With the presentation of my reviews together with reference data in a Quarterly issue, I immediately enlarge the distribution of my work over the entire field and subsequently get a much greater kick out of doing it.

From now on every theatre manager in the country will have Wid's for reference, before he plays the productions, and the busy executives will have Wid's placed on their desk in convenient form for constant daily reference purposes.

Foreign Rights

If I were to tell you what I know about how little the actual makers of independent films have gotten for the foreign rights on their productions, and then were to tell you what foreign rights really amount to on American-made productions, you wouldn't believe it.

Actually, if a film is fitted for foreign distribution, and that is something that should be considered when it is made, it is possible to get a return from the foreign rights equal to the cost of the film. There have been hundreds of instances where the foreign rights alone on films have returned more money, sometimes much more, than the film cost.

One of the jokes of present day distribution contracts is the foreign rights clause. New York distributors have been in the habit of casually soft-pedaling any discussion about foreign rights, and if the independent producer was insistent on the point, the distributor promptly found out how much the producer knew about it, and then if he knew very much, which he seldom did, the distributor talked circles around Mr. Producer until the customary clause on foreign rights went into the contract, and the customary clause was generally a bear.

The interesting thing about this foreign right proposition is that there are only a few distributors who actually have any foreign right distribution. Most of the distributors who are out looking for independent productions to distribute have no more foreign distribution than the producer. What happens is that the distributor engages an agent who gets a cut, and then the agent makes a deal with another agent, who gets a cut, and finally the film is placed with some foreign concern which manages to milk most of the proceeds of Mr. Independent's brain child, returning the "leavings" for the agents to cut in on with Mr. Independent getting a sickly "net."

There is no particular mystery about selling a film in foreign markets, if it is a good film. It is the same situation that exists in selling the film in any given district in this country. It is necessary, first, to present the film to the organizations capable of distributing the film in that particular community. A deal must be negotiated with that organization on the same premise that the salesman

sells a theatre, the same old bargain and haggle, try-to-fix-a-price method.

I want to point to the Rockett boys as a shining example for all those who wish to be successful independent producers to emulate. These boys have completed a film at the cost of several hundred thousand dollars that they are in a position to sell intelligently. They do not have to rush into the market and say, "Please, Mister, give me a contract and a little cash because we have promised our backers that they would make 100 per cent in sixty days after the completion of the picture." The independent producer who is capable of making good productions automatically eliminates the most of his possible profit when he is in the position that he must contract for the distribution of his film before it is completed, or immediately upon its completion.

I am constantly urging the right method of independent production, because the future of this industry rests absolutely with the independent producer. The bigger and better films can be made only by independent units, and never by factory methods, and the theatres can only succeed and continue to play to capacity houses when they have a consistent supply of big and better films. Once the thoroughly capable creative talent in this industry gets an opportunity to create under conditions which will pay them handsomely for successes, and not at all for failures, then we will have a better business. So long as incompetents, as well as capable men, are kept working on a system that pays them a large salary per week whether their work is good or bad, and puts a premium on extravagance in production, we cannot expect an exceptional lot of fine work.

It is pathetic to me to see men who are capable of better things wasting money extravagantly without getting results, because they are burdened with brainless friends and relatives in an organization which only figures that a picture is good which has cost at least \$200,000. These same men working with their own money, or that of friends, on a basis of a share in the profits, and without the hindrance of incompetent friends and relatives in important executive positions, would really get ten times better pictures on the screen for at least half the expenditure.

A GREAT INTERNATIONAL EVENT
41 and Ray Rockett announce to the exhibitors of the world that

“The” ABRAHAM LINCOLN

HAS been successfully done into a motion picture after two years of research, twenty weeks of actual production work, and they offer it to the public with every assurance that it will have a wider and more sympathetic appeal and will endure longer in the hearts of picture goers than any other product of the motion camera of this decade.

George A Billings
as
Abraham Lincoln
President of
the United
States

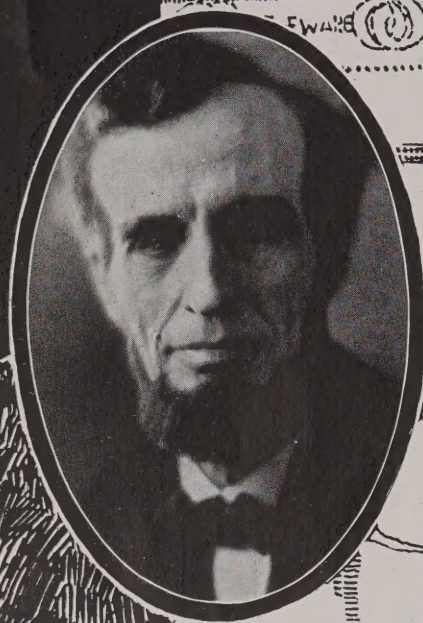
“The Dramatic Life of ABRAHAM LINCOLN”

Is a pictorial record of the life and events of Abraham Lincoln from log cabin to White House---as child, boy, youth, man; as rail splitter, flat-boatman, clerk, soldier, postmaster, surveyor, lawyer, politician, orator, congressman, President of the United States, lover, husband, father; as philosopher, statesman, emancipator and champion of the common people of all the world. A burning drama of the most amazing career in history.

ARKANSAS MICHIGAN FLORIDA TEXAS IOWA WISCONSIN



William Moran
as John Wilkes Booth



George A. Billings
as Abraham Lincoln



Ruth Clifford
as Ann Rutledge



AS THIS glorious monument enshrines forever the memory of Abraham Lincoln so shall our picture-play of his exalted life record and preserve for generations yet unborn its beauty, power, pathos and its wondrous lessons. Its like has not been seen nor will be seen again.



William Humphrey
as Stephen A. Douglas



Nell Craig
as Mrs. Abraham Lincoln



Irene Hunt and Danny Hoy
as Nancy Hanks Lincoln
and Young Abraham.



John Hill
of Hollywood

NEITHER screen nor stage has ever seen a story so absorbing as the life and events of Abraham Lincoln. The world has never known the half of it. No medium but the motion picture can adequately interpret this great life, and that picture is "The Dramatic Life of Abraham Lincoln."

THE LINCOLN PLAYERS

George A. Billings, as Abraham Lincoln

Supported by

Ruth Clifford
Westcott B. Clark
Eddie Burns
Eddie Sutherland
Mabel Trunnelle
Harry Dunkinson
Danny Hoy
Geo. Reehms
Edward Cecil
Francis Powers

Neil Craig
Irene Hunt
Homer Willits
Fay McKenzie
Walter Rodgers
Jack Radke
Dolly McLean
Albert Hart
Theo. Von Eltz
Cordelia Callahan

Pat Hartigan
Jas. Gordon
William Humphrey
Geo. Dromgold
Mark Fenton
Mickey Moore
Wm. Duvall
Fred Kelsey
Genevieve Blinn
Jas. Welch

Chas. French
Otis Harlan
Robert Boulder
Alfred Allen
Frances Hatton
Fay Holderness
"Peaches" Jackson
Margaret McWade
Frank Newberg
Wm. Bertram

William Moran
Lillian Leighton
Fred Manly
Drexel Biddle
Templar Saxe
Richard Johnson
W. L. McPheeters
Earl Schenk
Laurence Grant
Roy Caulson

Louise Fazenda
Willis Marks
Frances Raymond
Robt. Miasch
Newton Hall
Wm. Mellwain
Jas. Blackwell
John Stepping
Edward Ayers
Miles McCarthy



At the official reception and ball in the famous East Room of the White House a young American woman just returned from abroad shows President Lincoln and guests the steps of the famous Hop Jim Crow Dance.

100,000,000 Americans

Will see this picture—500,000,000 people of other nations will see it. Its filming is a service to the world. The honor of its making goes to

AL AND RAY ROCKETT

THE ROCKETT LINCOLN FILM CO.

PHIL ROSEN, Director

ROBERT KURRLE and LYMAN BROENING, Cinematographers

FRANCES MARION, Scenarist

SILAS E. SNYDER, Director of Publicity

Executive Offices: Suite 305 Security Building, Hollywood



AL and RAY ROCKETT

Present

To the Exhibitors of the World "The Dramatic Life of

ABRAHAM LINCOLN"

A motion picture produced with the purpose that it might do its part in the great American movement to insure "that government of the people, by the people, for the people shall not perish from the earth."



PHIL ROSEN, M. P. D. A., A. S. C.
Director

"The Dramatic Life of
ABRAHAM LINCOLN"

Produced by
The Rockett-Lincoln Film Company Under the Supervision of
Al and Ray Rockett, Hollywood



Frances Marion

Author

"The Dramatic Life of Abraham Lincoln"

Produced by Rockett-Lincoln Film Company, Hollywood

Ray Rockett, President and General Manager

Al Rockett, Vice President and Manager of Production



Al Davis

Assistant Director

"The Dramatic Life of Abraham Lincoln"

Holly 2072



Robert S. Kurrle, A. S. C.

Chief Cinematographer of

"The Dramatic Life of Abraham Lincoln"

Produced by the Rockett-Lincoln Film Company, Hollywood

In this picture the camera was called upon to run
the gamut of action and there were practically
no retakes in eighteen weeks of active shooting.

Telephone 579-334

Danny Hoy



As ABRAHAM LINCOLN when a boy, in

"THE DRAMATIC LIFE OF ABRAHAM LINCOLN"

Recent Release: Ezra Longman, in Mary Pickford's "Tess of the Storm Country"

Ah Gow, Chinese half-wit boy in "The Lord of Thundergate"

All-star cast—First National Production

Offers invited

Phone Broadway 7542



Ruth Clifford

As "*Ann Rutledge*" in

"*The Dramatic Life of Abraham Lincoln*"



Wescott B. Clarke

In the role of THOMAS LINCOLN the hardy pioneer father of Abraham, in "The Dramatic Life of Abraham Lincoln"

Current Release: As the Floorwalker in "Safety Last" Future Release: "Ten Commandments"

Holly 8884 or 438-856



Nell Craig

Playing Mrs. Abraham Lincoln, nee Mary Todd

in

"The Dramatic Life of Abraham Lincoln"

Fay McKenzie



Fay McKenzie as
Sarah at the age of four

Ida May McKenzie



Ida May McKenzie as
Sarah at the age of twelve

The McKenzie Sisters

As Sarah, the sister of Abraham, in the Rockett-Lincoln production,
"The Dramatic Life of Abraham Lincoln"
at the ages of four and twelve years

Telephone 597-419



Chas. K. French

who plays the part of

Isom Enlow, the trapper, who saves the life of the baby Abraham Lincoln

Drexel 2847



Reggie Morelli

Played the part of "ROBERT LINCOLN"

in

"THE DRAMATIC LIFE OF ABRAHAM LINCOLN"

Dramatic Juvenile

Personal Representative
Howard Lichtenstein Co.
432-030

REALIZATION!

The Dream of Al and Ray Rockett
THE PRODUCERS

The ambition of Philip E. Rosen
THE DIRECTOR

The artistry of Robert Kurrle
THE CINEMATOGRAPHER

The Dramatic Life of Abraham Lincoln

Negative developed exclusively by

ROTHACKER-ALLER LABORATORIES

WATTERSON R. ROTHACKER, President

JOSEPH ALLER, Vice-President

5515 MELROSE AVE. HOLLYWOOD PHONE HOLLYWOOD 7180

CONGRATULATIONS!



Chas. C. Huber

Casting Director

and

Assisting Director

for

"The Dramatic Life of Abraham Lincoln"

A Rockett-Lincoln Production

Main 1019



William Humphrey

as

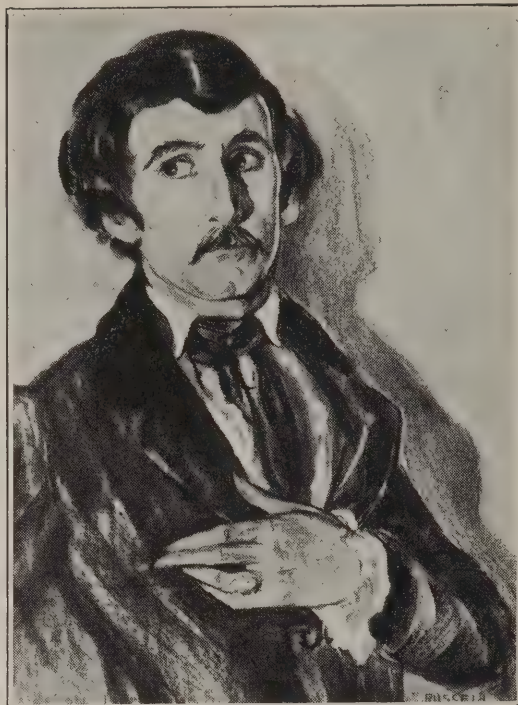
Honorable Stephen A. Douglas

In "The Dramatic Life of Abraham Lincoln"

Directed by Philip E. Rosen

"Scaramouche," directed by
Rex Ingram

Holly 100-17



—From an original drawing by Russell Iredell

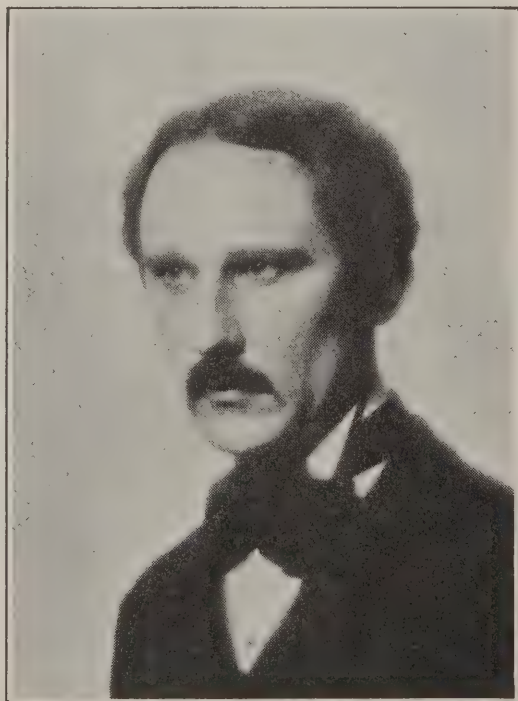
William Moran

as J. Wilkes Booth in

"THE DRAMATIC LIFE OF ABRAHAM LINCOLN"

August release: Hal Roach's "Her Dangerous Path"

Holly 10503

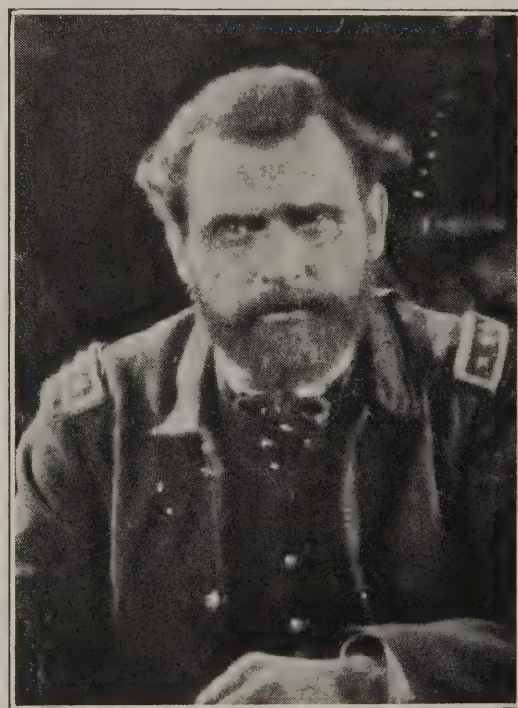


Homer Willits

as John Hay, Private Secretary to
President Lincoln in

"THE DRAMATIC LIFE OF ABRAHAM LINCOLN"

Drexel 0476



Walter Rodgers

as

"General U. S. Grant"

in

"The Dramatic Life of Abraham Lincoln"

At Liberty

Phone 829-598

The Cast

of

‘The Dramatic Life of Abraham Lincoln’

KENTUCKY AND INDIANA PERIOD

Sarah Lincoln, sister of Abraham, Fay McKenzie; Thomas Lincoln, father of Abraham, Wescott B. Clark; Nancy Hanks Lincoln, mother of Abraham, Irene Hunt; Isom Enlow, Jim Gordon and Charles French; Mr. and Mrs. Gollaher, neighbors of the Lincolns in Kentucky, Calvert Carter and Madge Hunt; Austin Gollaher, Abraham's boy chum, Raymond Lee; Sarah Lincoln, ten years old, Ida McKenzie; Abraham Lincoln, seven years old, Danny Hoy; John Hodgen, a friend of the Lincolns, Mark Fenton; Mr. and Mrs. Honeycutt, Harry Dunkinson and Fay Holderness; Sarah Bush Johnson, Abraham Lincoln's step-mother, Lillian Leighton; Sarah Bush Johnson's children, Dorothy Seay and John Hatton.

THE NEW SALEM PERIOD

Abraham Lincoln, as a young man, George A. Billings; Ann Rutledge, fiancée of John McNeil, Ruth Clifford; John McNeil, Eddie Burns; Jack Armstrong, leader of the Clary Grove gang, Pat Hartigan; Denton Offut, employer of Lincoln, Otis Harlan; Mr. and Mrs. James Rutledge, parents of Ann, Jules Hanft and



Frances Raymond

as
"Mrs. Scott, mother of
the boy Lincoln pardoned"

in
"The Dramatic Life of Abraham Lincoln"
Holly 2201

Julia Hesse; the Cleaver family, William DuVauil, Margaret McWade and "Peaches" Jackson; Sally, a country girl, Louise Fazenda; a country politician, Robert Boulder; Stephen A. Douglas, afterwards United States Senator from Illinois, William Humphrey; Doctor Allen, William MacIllwain; Auctioneer at the New Orleans Slave Market, Fred Kohler; Southern planters, Bob Milasch and George Reehms.

THE SPRINGFIELD PERIOD

Abraham Lincoln, George A. Billings; Mary Todd, afterwards Mrs. Lincoln, Nell Craig; Mary Todd's sister, Mrs. Ninian Edwards, Genevieve Blinn; Willie and Tad Lincoln, sons of Abraham and Mrs. Lincoln, Newton Hall and Mickey Moore; Governor Richard J. Oglesby of Illinois, Francis Powers.

THE WASHINGTON PERIOD

Abraham Lincoln, the President of the United States, George A. Billings; Mrs. Lincoln, Nell Craig; John Hay, Secretary to President Lincoln, Homer Willits; Tom, President Lincoln's colored servant, Jim Blackwell; William Scott, a Union soldier, Eddie Southerland; Scott's mother, Frances Raymond; a Union sentry, Jack Rollins; Corporal of the guard, William MacCormack; Bixby, a Union soldier, Frank Newburg; John Wilkes Booth, William Moran; Chairman of the Delegation to President Lincoln, John Steppeling; a Dancer, Wanda Grazer; General U. S. Grant, Walter Rogers; General George Meade, Alfred Allen; General Robert E. Lee, C.S.A., James Welch; Major, afterwards General, Anderson, Miles McCarthy; Colonel Rathbone, Earl Schenk; Miss Harris, Dolly McLean; Mrs. Surratt, Cordelia Callahan; a stable boy, Dallas Hope; a bartender, Dick Johnson; Ned Spangler, Jack Winn; an actor at Ford's Theatre, Lawrence Grant; Actresses at Ford's Theatre, Ivy Livingston and Kathleen Chambers; stage hand at Ford's theatre, Harry Rattenbury; Allen Pinkerton, Chief of the Secret Service, W. L. McPheeters; Reggie Morelli, Robert Lincoln.

PRESIDENT LINCOLN'S CABINET

William Seward, Secretary of State, Willis Marks; Simon Cameron, Secretary of War, Joel Day; Edwin M. Stanton, Secretary of War, Nick Cogley; Salmon P. Chase, Secretary of the Treasury, Charles Smiley; Hugh McCullough, Secretary of the Treasury, C. A. Smiley; Gideon Wells, Secretary of Navy, R. G. Dixon; Caleb B. Smith, Secretary of Interior, Harry Kelsey; Montgomery Blair, Postmaster General, Joseph Mills; Edward Bates, Attorney-General, Fred Manly; James Speed, Attorney-General, Van Hardenburg; William Dennison, Postmaster General, R. J. Duston.

THE CONSPIRATORS

Davey Herold, Roy Coulson; George Atzerodt, Tom M. Stack; Lewis Payne, Drexel Biddle; Sam Arnold, Edward Ayers; Michael O'Laughlin, Jack Radke.

PRESIDENT DAVIS' CABINET

Jefferson Davis, President of the C.S.A., William Bertram; James A. Seddon, Secretary of War, Pedro Viadero; Judah P. Benjamin, Secretary of State, Templar Saxe; Christian G. Meminger, Secretary of the Treasury, John Heardman; George Davis, Attorney-General, Charles Becker; John H. Regan, Postmaster-General, Walter McDonough; Steven R. Mallory, Secretary of Navy, Will Frank; Secretary to President Davis, Jack McReady; Alexander H. Stephens, Vice-President, Werner Geriot.

A HOUSE DIVIDED

Colonel Houston Ashby, Albert Hart; Mrs. Ashby, Mabelle Trunnelle; Morgan Ashby, Theodore Von Eltz; Breckenridge Ashby, George Dromgold; Overseer at Plantation, Ed. Cecil.

Fine Atmosphere, But Story Flat and Obvious It Doesn't Hit

The Eternal Struggle

Barker-Mayer-Metro

Length 8 Reels

DIRECTOR.....Reginald Barker

AUTHOR...G. B. Lancaster's novel, adapted by J. G. Hawks and Monte Katterjohn.

CAMERAMAN.....Percy Hilburn

GET 'EM IN...Title means nothing. You have atmosphere values and good names in mounted police story.

PLEASE 'EM...They will like many of the exteriors, but Miss Adoree misses fire and story never gets you for conflict, suspense or emotional thrill.

WHOOZINIT...Barbara La Marr has minor part, but dominates where she appears. Miss Adoree, Pat O'Malley, Earle Williams, Wallace Beery and Anders Randolph.

SPECIAL APPEAL...You can sell on Barker's reputation as a director, but this hasn't value of his real successes.

STORY VALUES...Too much attention is given to mechanics with no special dramatic high spots. Love thread is obvious. Conflict never convinces and suspense is lacking because we know there will be happy ending.

TREATMENT.....Director has given impressive atmospheric background, but players are handicapped by mechanics of plot, with Miss Adoree failing as pivotal character.

CHARACTERIZATION.....O'Malley good, dashing hero. Williams satisfactory as stern friend. Miss La Marr very impressive. Mr. Beery overplayed and Miss Adoree missed from trying too hard to act. In very evident and poor makeup.

ARTISTIC VALUES...General atmosphere decidedly pleasing, with many very effective exteriors, particularly snow scenes in the mountains. White Water stuff pretty, if not thrilling.

This is a mounted police story of two men in love with a girl wanted for murder. The men bring her back to justice and find when they arrive that she is not guilty.

Unfortunately, we know from the start that the girl loves one of the men and we suspect at the first, and learn soon after, that this man loves her; so that there is never any suspense or conflict, for the reason that should the girl be hanged at the finish it would be a tragedy. A tragic ending was the only thing that might have kept it from ending just as it does end, so the actual ending will be anticipated by all movie fans. They know producers are not making tragedies.

I have read Mr. Lancaster's novel, "The Law Bringers," and if he can find anything in this of his story he belongs in Scotland Yard.

Reggie Barker has delivered an excellent atmospheric background and this alone gives the produc-

tion certain values, but I think your fans will fail to enthuse over this, because of the lack of accumulative dramatic strength needed to provide emotional high spots and because Miss Adoree registers as a little girl trying very hard to act, rather than as a pivotal emotional figure capable of supporting big drama.

A bad impression is made in the first few reels by the fact that Miss Adoree seemed to think it necessary to keep constantly in motion, whirling around or waving her arms. In the quiet dramatic incidents, particularly in the love scenes with O'Malley, in the latter part of the film, Miss Adoree registered a certain amount of satisfactory expression, but her characterization had been sufficiently sunk by that time, and the drama was so utterly absent that she never manages to stir you emotionally enough to make the characterization mean anything.

The very first sequence in the film starts it off like a house afire. Pat O'Malley marches into a cabin and plays an incident with Barbara La Marr that sparkles, and this sequence is dressed off with a neat bit of speedy action that gets O'Malley under way to a great start. With this introduction you naturally expect Miss La Marr to figure in the story, but she only comes back into the action for one short incident to provide a convenient person to confess to the murder which Miss Adoree thinks she has committed.

Wallace Beery has very little to do and it is the routine heavy stuff, finishing with an attack upon Miss Adoree and his death. His work is not up to his best because, at times, he overreaches.

I gave you the story in the first paragraph. I did not explain, however, that the young lady, when she decided to run away from justice, determined to seek freedom by heading for Herschel, which is at the extreme northern end of Canada. This decision on the part of the shero carried the chase and the return trip through a lot of very beautiful snow country and mountains, but your fans will undoubtedly wonder why the shero decided to go north instead of heading south for the United States. A title said that she took to the river, which was the only means of escape, but this is hardly an explanation, because we find other people wandering around on horseback, so that it would seem possible to travel south from Canada on horseback just as well as north in a canoe.

The chief fault with this is that the end is always obvious. There are no dramatic high spots that really stir you and most of the footage is devoted to straight narrative action.

Both Mr. O'Malley and Miss Adoree would have had a better chance to make their characterizations register if the title writers had not slathered quite so much dialect into their speeches. A certain amount of Irish and French Canuck dialect helps to color a screen characterization, but when it is forced and forced and forced it brings resentment and mars the characterization instead of helping it. They certainly did load the speeches of the hero and shero full of unnecessary dialect that neither character would ever have used under the circumstances as screened.

Great Romantic Drama Nicely Developed in Fine Atmosphere

The Eagle's Feather

Metro

Length 7 Reels

DIRECTOR..... Edward Sloman**AUTHOR**.... Katherine Newlin Burt's novel, adapted by Winifred Dunn.**CAMERAMAN**..... George Rizard**GET 'EM IN**.... You can afford to yell about this as a dramatic romance played against fine Western background. Feature Kirkwood, Miss Alden and Miss Faire.**PLEASE 'EM**.... I think everyone will love this because the characters are human, comedy gets over, thrills are effective and dramatic moments really hit.**WHOOZINIT**... James Kirkwood, Mary Alden, Elinor Faire, Lester Cuneo, George Seigmann and well chosen types.**SPECIAL APPEAL**.... Play up cattle stampede, romance of woman who was "biggest man in the Valley," and promise especially forceful and pleasing story.**STORY VALUES**.... Straight triangle situation of two women in love with one man, effectively laid out to give situations special strength.**TREATMENT**.... Smooth tempo of development gave each character full value and played situations smoothly with proper accumulative effect. Atmospheric background helped a lot.**CHARACTERIZATION**.... Miss Alden superb. Kirkwood very lovable. Miss Faire quite pleasing, with other players well cast and properly balanced in action.**ARTISTIC VALUES**.... Entire atmosphere had touch of convincing reality with many very beautiful exterior shots.

Ted Sloman has given us a romantic comedy-drama of the great outdoors country that will not only go big everywhere as entertainment, but will be of the rare type that causes your cash customers to tell their friends to be sure to see it.

There is nothing remarkable about the mechanics of this plot. It is a straight love triangle with two women in love with the same man. One is a middle-aged dominant personality and the other a young girl of the clinging vine type. It was entirely a matter of treatment in the handling of this story whether it might be a big thing or just a movie. From start to finish the dramatic development as screened is splendid, the high spots really hit, and there is just the right amount of comedy, thrills and beautiful exterior shots sprinkled through the footage to give special entertainment value.

The burden of the characterization work in this falls upon Miss Mary Alden and James Kirkwood. They both make you believe it every foot of the way

and these two personalities lift this into the rare class of special productions.

You can well afford to stretch a point in booking this one and then you should step right out and stir things up a bit in selling it, because when you have something that hits, it is up to you to get your gang in so that they don't overlook it.

As a special angle for exploitation purposes they stage a cattle stampede that is one of the best, if not the best, ever put on the screen. Certainly it is the best one I have ever seen. I haven't seen all of the serials or other thrillers that have been made, but this stampede gets over a real emotional kick because they have you believing the story and the players seem like real individuals. When Kirkwood rescues Miss Alden from in front of the galloping herd, there is a sure-enough thrill in the action. The stampede was particularly well photographed and nicely cut, so that the tempo never misses.

This starts off beautifully because we get a chance to quietly get acquainted with our important characters in a natural, smooth flowing series of incidents that carry you right into the midst of the story situations without hurry or any forced or artificial subterfuge. The situations which provide the dramatic conflict are all so elemental and logical that the note of sincerity which runs all through this adds decidedly to the dramatic strength.

The tempo used in the sequence where Kirkwood is faced with the problem of telling Miss Alden that he is in love with Miss Faire makes this a very powerful sequence. Miss Alden's performance throughout is especially effective and I believe that this characterization of hers will be remembered for a long time.

There is quite a lot of comedy injected into the action and some of it is pretty broad, but it fits sufficiently well to get by and most all of it is good for a laugh.

The director has successfully registered an atmosphere of the great outdoors country and there are many particularly beautiful exterior shots with snow-capped mountains in the background.

Director Sloman should be particularly complimented on the fact that he has given us a good, forceful western drama with cow-punchers, a couple of wil-luns and all the necessary trimmin's for conflict purposes, and yet there is not a bit of gunplay. Never once is the trusty old six-shooter brought into action. That fact alone adds to the note of sincerity that is so helpful in making the important moments of this hit.

The chief asset of this production is the smoothness with which it is balanced and the sure-fire register of all the high spots. I am willing to gamble that any audience anywhere is going to vote it a splendid bit of entertainment. They simply can't get away from being impressed by the work of Miss Alden, Mr. Kirkwood and Miss Faire and the other players have been so well chosen as to type that they blend beautifully into the pleasing and convincing atmospheric background.



and the new

RUDOLPH VALENTINO

PRODUCTIONS

A Statement by J. D. WILLIAMS

We have worked out a plan for distributing Mr. Valentino's new productions which my experience with exhibitor's problems convinces me is fair, practical and will prove profitable to all concerned.

First, let me say that there is no RITZ COMPANY stock for sale. The small stock issue necessary for financing the Company's initial activities is all placed.

What we have to sell, however, is an interest in the Valentino productions themselves, and we intend to invite approximately 1,000 exhibitors to share in the financing and profits on these productions because we see no reason why exhibitors shouldn't get the banker's profit on the money used instead of paying exhibitor's money to the banker for interest. It's just a simple way of eliminating a part of the middleman's profit.

The original 26 First National Members are so well satisfied with their investment in that company that they show no anxiety to sell out. Those few original members who have sold have done so at a handsome profit, and while my RITZ PLAN in some respects resembles my original First National Plan, the RITZ organization will, from the exhibitor's point of view, be a big improvement because it will reduce distribution expenses approximately one-half and the saving will go to the stars, exhibitor partners and a small percentage to the RITZ Company itself. The RITZ Plan has the very great added advantage of avoiding the possibility of group-control or special interest domination. The RITZ Offices will keep open house and open books to any and all interested exhibitors.

There's nothing mysterious nor hazardous about the RITZ Plan of financ-

ing. In fact, it has many advantages which must appeal strongly to the practical business man. We fully realize that our proposition must sell itself to the exhibitor. The RITZ Company is just started. The VALENTINO contract is an indication of the type of material we will handle. None but stars of the calibre of Lloyd, Pickford, Chaplin, Fairbanks, Meighan, etc., will be handled by us. We mean RITZ in pictures to have the same value standard that Rolls-Royce, Tiffany or Morgan represent in the worlds of motor cars, fine arts or finance.

If your theatre is the best in your city and you require the finest grade of productions, such as the new RUDOLPH VALENTINO pictures are to be—and if you are interested—I will be glad to explain the RITZ PLAN of operation and profit-sharing in detail, and if I can't see you personally, I will send one of my representatives.

Mr. Valentino's Contract

As the whole industry knows, Mr. Valentino has refused to work out his existing contract because he believes it unfair. It is not within my province to decide either the legal or moral aspects of his contract.

He has been offered all sorts of propositions by producers, great and small, all of whom realize that he is one of the two or three greatest box office attractions in the world today. So I, on behalf of the RITZ-CARLTON COMPANY, succeeded in getting him where others failed. And he signed with me because he believes I'll give him and you a square deal. He is working for a percentage of the gross profit. No exhibitor will be forced to play his "RITZ" Pictures. Those exhibitors who think his pictures worth what we ask for them will play them. If we don't sell them at a fair price, exhibitors won't play them and neither Mr. Valentino nor the RITZ Company can make any money on them.

I don't believe exhibitors generally are interested in who distributes Valentino pictures. I do believe exhibitors will welcome the new Valentino Productions because they will mean big profits and prestige for the theatres that play them. The industry can profit from the big stars only when they produce—Valentino, idle, is a loss to exhibitors.

Mr. Valentino is a human being; this is a free country; no man can be forced to work if he believes he is unfairly treated; the Civil war was fought to abolish slavery in America.

So far as myself and the RITZ Company is concerned, I know we have a great proposition in Valentino and I also know that any one of dozens of companies and individual producers would not hesitate a minute to buy the contract from us if they could.

It seems to me there isn't much else to be said on the subject. It's just a plain business proposition.

J. D. WILLIAMS.

RITZ PICTURES

By *J. D. Williams*

President

Kids and Theme Help, But Adaptation Misses Values

Michael O'Halloran

Hodkinson—6 Reels

- DIRECTOR**.....James Leo Meehan
- AUTHOR**.....Gene Stratton Porter's novel, adapted by James Leo Meehan.
- CAMERAMAN**.....Floyd Jackman
- GET 'EM IN**.....Has value of book's readers, but you will have to sell it hard to get real business.
- PLEASE 'EM**.....Adaptation misses most of story's possibilities, but fans may accept it because of boy's personality.
- WHOOZINIT**.....True Boardman dominates, with Irene Rich, Claire McDowell, Ethelyn Irving and Charles Clary prominent in cast.
- SPECIAL APPEAL**.....Theme background is parents' duty to children with boy's caring for orphan girl as contrast example. Go after element interested in child welfare work.
- STORY VALUES**.....Plot is slender thread of incident pointing right of children to proper bringing up.
- TREATMENT**.....Adaptation and direction were quite faulty since mechanics of plot action occupy attention instead of high spots being selected to register characterization and emotional qualities.
- CHARACTERIZATION**.....True Boardman as boy splendid with Miss Rich getting over difficult switch to sympathy after hard start. Rest of cast quite satisfactory but handicapped by preponderance of mechanical action.
- ARTISTIC VALUES**.....Sets, locations and general atmosphere satisfactory but not particularly impressive.

Your fans may accept this because of the few good moments of kid stuff and the fascinating enthusiasm of True Boardman doing Michael O'Halloran, but you will have to sell it to get them in in the first place and it cannot be considered as anything special because the big values have been lost in the treatment of the story.

Here is a decidedly pointed instance of the thing which I mentioned editorially a few weeks ago—the difference between writing in fiction form and writing for the screen. Gene Stratton Porter, the author, personally supervised this production. It is apparent from the first to the last, that those working with the problem of adaptation do not fully realize the difference between screen technique and fiction technique.

All the way through this production we are so occupied with footage showing the movements of the players to get over the bare mechanics of the plot thread that we have very little opportunity to concentrate on particular incidents which point characterization or which provide an opportunity to register an emotional wallop.

There is no question but that this novel had excellent material for screen purposes because there were characters in it commanding special sympathy and there was a theme in the background presenting a thought that everyone will agree is right. In making the adaptation shown on the screen and in directing this production those in charge failed to properly select the real incidents and high spots that would point the characters and provide dramatic climaxes.

As we see this on the screen it is simply a straight narrative with a tremendous lot of footage devoted to people walking around and people talking, that has no definite dramatic value. We follow the players through the story and understand clearly what they have been doing, but the utter absence of good tempo and the failure to stress certain high spots, leaves us cold all the way.

The boy, True Boardman, plays with an enthusiasm that, to a great extent, saves the production, because you cannot help but be interested in what he is doing. Irene Rich is placed in a very difficult position, because she is given a characterization that must start as a thoroughly hard, unsympathetic society matron and finish as a loving mother, with the audience glad that she has been restored to her husband and sons. Miss Rich was particularly handicapped in that practically all of the characterization incident was eliminated from the action and was only talked about. Little Miss Irving was very pleasing in the part of "Peaches" and in fact the entire cast, both grown-ups and children, were very satisfactory, but the fact that attention was concentrated on getting over the mechanics, rather than on getting over the emotional values, made it difficult for the players.

In the early part of the film the two children, Mickey and Peaches, get and hold the attention splendidly, but when we start with the grown-ups and begin to run through the story thread, the interest sags badly. Although Mr. Clary is properly introduced as Miss Rich's husband, a bit of confusion is caused by the introduction of Miss Rich's mother immediately following her introduction and preceding the introduction of Mr. Clary. I was under the impression that Mr. Clary was Miss Rich's father through quite a lot of footage and I found that others near me were confused in the same way because of an expression of surprise when they learned later on in the film that Mr. Clary and Miss Rich were husband and wife.

If you will concentrate your advertising on the idea that this is a kid story with a theme that all parents should see, you may be able to do quite a bit of business and I think it will get by satisfactorily. You do not dare stress very pointedly the entertainment value of this, because the adaptation and treatment have left it pretty flat. Any noise which you may make on the theme idea, however, leaves you sitting safe because you will certainly not find anyone complaining against the presentation of this theme on the screen.

Outside of those who have read the book, the main title of this has practically no value.

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NEW YORK

Personalities Make It Entertain, Story Idea Tipped Off Too Soon

The Silent Partner

Paramount

7 Reels

DIRECTOR.....Charles Maigne
AUTHOR.....Maximilian Foster's story, adapted by Sada Cowan.
CAMERAMAN.....Walter L. Griffin
GET 'EM IN.....Play up stars and marriage partnership theme for exploitation.
PLEASE 'EM.....Leatrice Joy and good cast hold attention with theme carrying decided audience interest.
WHOOZINIT.....Leatrice Joy, Owen Moore, Robert Edeson, Patterson Dial and Maude Wayne.
SPECIAL APPEAL.....Concentrate on idea — has wife the right to one-half of husband's earnings?
STORY VALUES.....Mechanics of plot simple and ordinary, but theme good stuff. Wife's intentions were tipped off too soon.
TREATMENT.....Atmospheric background very good with bits of business nicely handled. Chief fault was letting audience in on wife's secret from the first.
CHARACTERIZATIONS.....Leatrice and Owen very good. Patterson Dial gets sympathetic wallop out of poverty contrast.
ARTISTIC VALUES.....Good photographically throughout, with enough distinction in atmosphere registering wealth to give it class.

There is hardly any one theme that will interest more people than the question of a wife's financial position in the household. In this they give us a human study of matrimonial financial difficulties with the added value of a good lesson in economics showing what a careful manager on the feminine side of a matrimonial partnership can do in saving the fortunes of an extravagant head of the household.

There is nothing particularly new about the theme or the mechanics of it, but the story is always good. The players help this very materially, because they are sufficiently dominant personalities to hold your attention even when the situations are quite obvious. The worst fault with this is the fact that they tip off immediately the intention of Leatrice, as the wife, to hold out on her husband her share of the family earnings, so that we know all the way through that she will come to the rescue at the finish with a nice bank roll which has been carefully hoarded as against the moment when the crash might come.

Personally I feel that this production would be tremendously improved if the audience were kept in absolute doubt as to the intentions of the wife until the end. I believe that they should feel that she is being extravagant and living up to the minute right down to where they see her plant fifty thousand in cash in a safe deposit vault. When it comes to that spot in

the film the audience would then be in doubt as to whether she intended to keep this money for herself or use it to save her husband, and I believe that nothing should be said about her saving it to rescue friend hubby until after he has told her that he has been completely wiped out.

As this production stands it would be very easy to get the suspense value by simply changing a few titles and eliminating one bit of business where Leatrice changes the figures on a bill. It even looks as if the production might have been shot with the idea of maintaining this suspense, because it would not be necessary to make any radical shifts in the action to leave the audience entirely in suspense as to Leatrice's intentions. Certainly in a plot that has as little conflict as this has, we surely need the element of suspense. As it stands it is elementary, because there can be no possible ending except to have Leatrice come to the rescue after the crash. With the audience left uninformed as to the wife's plan there would even be an element of conflict created by the possible chance that she intended to walk out on Owen and play with Edeson.

As it is, this has only the entertainment value that is derived from watching capable, interesting personalities.

About the only dramatic wallops that show up in the story as now laid out are the scenes in which Patterson Dial figures as the wife of the stock speculator who loses. Miss Dial's husband and Miss Joy's husband were both broker's clerks, and both left their jobs to gamble on the market. Miss Dial's husband lost, and she was registered as the horrible example that constantly haunted Leatrice, even when her husband was having tremendous success. There were some very good moments in the scenes between Miss Dial and Miss Joy—in fact, these little bits were the best emotional spots in the picture.

Most of the film is devoted to sequences wherein Owen and Leatrice have considerable wealth, and consequently we get an atmosphere that carries a certain amount of distinction. There were a number of interesting bits of detail registered, as, for instance, the actual mechanism used in a bank when it is desired to query a check from the cashier's window. The shots in the broker's office were nicely handled as to detail, and I am very glad that they decided to use this treatment of the Wall Street speculation rather than to stage the old-time bidding on the floor of the stock market. Actually most of the speculation is done as pictured in this production, rather than as we have been accustomed to seeing it—where the director was anxious to stage what we call a "big set."

Miss Joy is tremendously improved over the work she did when first she came to the films, and her characterization in this will certainly make her a lot of new friends. Mr. Moore played with a confidence and poise that helped decidedly in moments that would have been rather flat if less intelligently handled. Mr. Edeson and Miss Wayne figured with reasonable prominence in the story, but had little to do except provide a certain amount of complications.

The Hollywood Laundry

"Where Linens Last"

Holly 4770

Cahuenga and Sunset



Patterson Dial

COMEDIENNE

"A Lady of Quality"—Universal

"The Silent Partner"—Lasky

"Fury"

"Sonny"

"Tol'able David"

"Seventh Day"

} Richard
Barthelmess

Holly 4101

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Title Fearful Handicap—It Never Entertains

Cordelia, The Magnificent

Metro

6 Reels

DIRECTOR George Archainbaud**AUTHOR** Leroy Scott's story, adapted by Frank Beresford.**CAMERAMAN** Charles Richardson**GET 'EM IN** Only value I can see is following star may have in your community.**PLEASE 'EM** This is hardly entertaining; is certainly not effective as drama, and title is handicap.**WHOOZINIT** Clara and satisfactory cast**SPECIAL APPEAL** Story is all about blackmail and you might take that slant in arranging exploitation.**STORY VALUES** Scenario provides terrific lot of walking around and discussion, but no emotional high spots.**TREATMENT** This goes on and on and on, but never hits anywhere, and handling of star was very bad indeed.**CHARACTERIZATIONS** Lewis Dayton dominated effectively, with other players satisfactory, but Miss Young was never "magnificent" in this.**ARTISTIC VALUES** Some reasonably good sets and locations. Lighting and photography were not so good.

They put a curse on this when they titled it. Miss Young is still a very capable emotional actress and can handle real drama when properly directed, but when you try to sell her as a marvelously beautiful woman, so wonderful as to be called "the magnificent," and then photograph her all the way through the film in profile with bad lighting, it just can't be done.

In the first place, Miss Young's chief asset has always been her beautiful eyes. You can't photograph eyes shooting in profile, nor can you get a real emotion registered from anyone working constantly in profile. Fully two-thirds of the footage in which Miss Young is on the screen in this production finds her working in straight profile.

The story of this thing is all about the operations of some society blackmailers. Miss Young is made an accomplice of a blackmailing lawyer without knowing what she is doing and consequently she becomes very much involved in the various plots and counterplots of the schemers. If the title of this carried some suggestion of the story theme, instead of concentrating attention upon Miss Young as a marvelous beauty, it would have a better opportunity to impress favorably.

An audience generally resents having the most beautiful of young flappers placed before them with many titles heralding their supreme and perfect facial

equipment. No one appreciates Miss Young's dramatic ability more than I do. No one knows any better than I do that Miss Young has been one of the most beautiful stars the screen has ever known. That does not alter the fact that Miss Young today is not our most beautiful star, and I think it is a mistake to place her in a false position with an audience through faulty titling. Certainly if the star was to be asked to live up to the title of this they should have given her a chance photographically, and she assuredly got all the worst of it in the matter of lighting and handling from start to finish in this production.

The plot was one of those things about a society woman who, according to a title, had thirty millions, which made it unreal from the first. All of the action had to do with an attempt to blackmail her. Fully half of the film is devoted to scenes where people are walking around, doing nothing dramatic, with the other half given up to situations where several people stood and talked without their conversation or their actions causing an emotional ripple.

Jacqueline Gadsdon, as the girl who owned the thirty million, and Carol Holloway as her sister, were handicapped by the fact that they had little to do at any time except stand around and argue. Lewis Dayton registered a certain dominance, due to the fact that all through the film his job was to be the mysterious personage, posing as a butler, who somehow was able to control the actions of the family where he was supposed to be a servant.

At the end we found that Mr. Dayton was the hero and that he was serving as a butler to guard his brother's child, the wealthy young lady for whom he was serving, being the mother of the child, having deserted the hero's brother in France, after the baby was born.

Huntley Gordon was the scheming, blackmailing attorney. Lloyd Whitlock was, so the title told us, the "owner of great wealth." It was a three-cornered argument as to whether Mr. Whitlock, Mr. Gordon or Mr. Dayton would manage to succeed in becoming the husband of "Cordelia, the Magnificent." Since we know from the first that Gordon is a crook and Mr. Whitlock is playing as a none-too-positive hero, there can never be much question in the minds of the audience as to who is to get Cordelia for the final clutch.

Basically, this was all wet when it was laid out in continuity. The emotional high spots are not there, because it lacks that elemental need,—sympathetic characters. The action moves steadily and consistently, but it never stirs an emotion because it is, at all times, plain narrative. There is a certain amount of mystery about the butler's position in the household of the wealthy lady, but the complications of the blackmail plots, with the cross accusations, take up so much footage to plant and to unravel that we, at no time, hit any climaxes that carry a wallop.

There were a few rather good sets in this, but the lighting was not good, and in addition to the poor handling of Miss Young from a photographic viewpoint, it must be said that the photography, generally, was only fair.

Lookin' Out the Window in Hollywood

This name changing stuff seems to run wild sometimes. I picked up some Eastern trade papers this week and found Reggie Barker's "The Eternal Struggle" advertised as "The Man Thou Gavest Me." It has had other names announced as official since it was put in production. Originally they started with a book called "The Law Bringers." Apparently they intend to use the title "The Eternal Struggle." Anyway that's what they are putting on the release prints. What's in a name? Well, sometimes in this business, there's several hundred thousands of dollars, more or less—more if you get a good one and less if you get a poor one.

The phenomenal success of both the "Leather Pushers" and the "Fighting Blood" series has made a lot of people do some serious thinking. The fight stuff has helped put them across, but don't overlook the "stock company" value of having the same faces in new stories week after week. Good stock companies have always been successful. The old Biograph success was a "stock company" success from start to finish. Give that angle a little thought.

Jack Woody is back with Arthur Kane. Jack's move into the General Manager's chair of Associated Exhibitors is a thing which should make producers having films set for Associated Exhibitors feel very good. Arthur Kane and Jack Woody are good boys. The exhibitors like them and that means a lot.

It seems from some stills that I have seen that Doug is going to outstrip Mae Murray in his coming production. Those Bagdad burglars seem to have gone around thoroughly exposed.

Now that some of the producers are beginning to get a little touch of cold feet on the spectacle costume angle, we are again seeing the beginning of the scramble for real stories. One or two notable instances have pointed the fact that extravagant expenditure for settings, costumes and mobs, don't provide "entertainment" if the story is all

wet and so the call for real stories is out and finally the author of real originals seems destined to get a proper price for good stuff. The studio heads are also beginning to learn the importance of continuity and editing, which is a hopeful sign. If producers can ever be taught that wasteful and lavish expenditure of money alone is not a guarantee of securing successful "entertainment" then we will really have moved into a position where there will be a chance for the capable authors. There is nothing worse in the business today than the methods employed in buying stories. I believe these conditions will be radically improved soon.

Kitty Gordon's press agent will have to quit talking about her perfect back. Recently in Toronto, Canada, Virginia Pearson was awarded a prize of \$1,000 for having the most perfect back of 250,000 examined by doctors acting as judges. Miss Pearson donated the prize to a fund to aid children suffering from spinal curvature, so that these youngsters may have fine strong backs.

Wedgewood Nowell has been shooting a new sort of "educational" film. He is making a feature which the Standard Film Laboratories is donating to the "World Traders of Los Angeles," a civic commercial organization, and from what I have heard it will be quite an innovation, something decidedly out of the ordinary as to methods used in registering the interesting high spots of information about Los Angeles as a "seaport."

We seem to be getting new producing companies every day out here. Most of the new comers are going to make cheap features for state right release. You'd be surprised to know how many small outfits are operating here making stuff for the state right market. Some of the actual workers are making money. Most of it is going to the boys who sharpen lots of lead pencils figuring how to separate "their bit" from the proceeds without doing any work except "pencil exercise." Many of Broadway's best little pencil pushers are busily operating in Hollywood these days.



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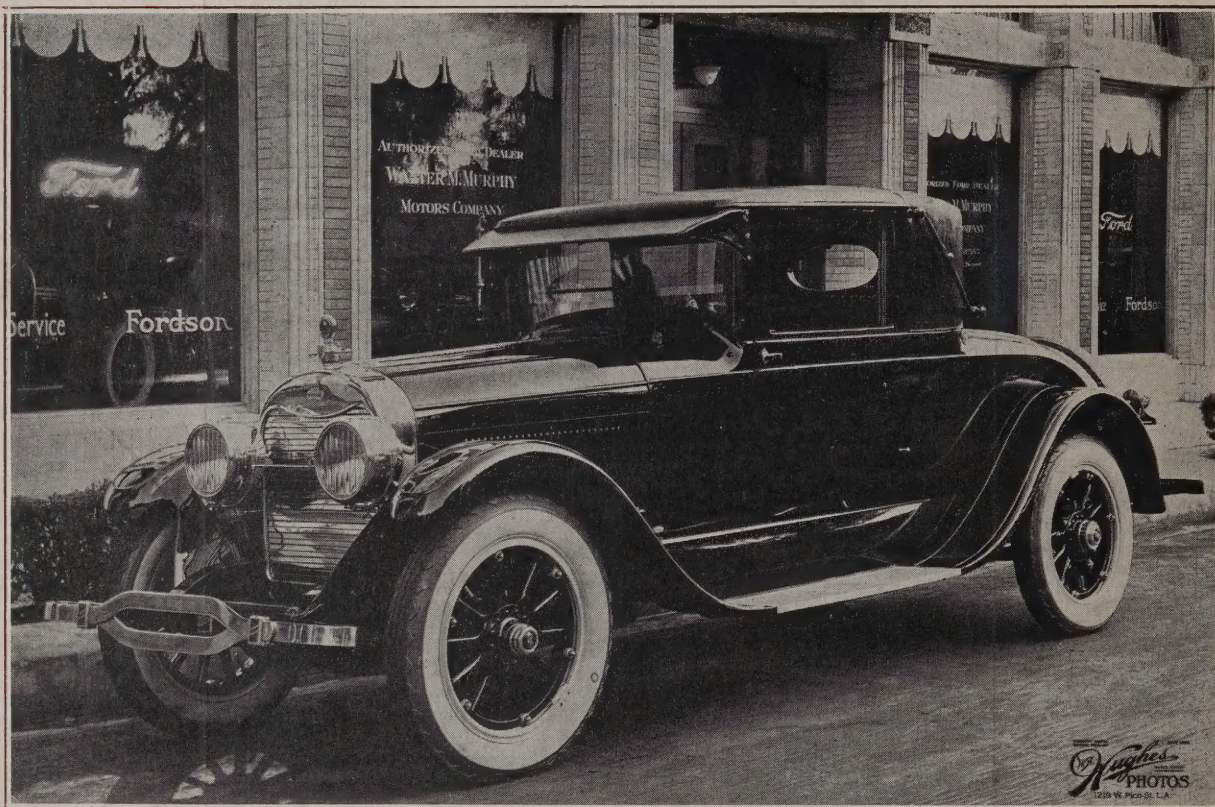
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